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heard the boy in the playground spouting, in school-boy phraseology, his sonorous verses. And so, as life goes on, this passion passes; the love for poetry wanes, and the mystic joy dies with our childhood, and other and more real objects in life and business occupy our attention. After twenty a man no longer loves poetry passionately, and at fifty or sixty, if you apply to a man for his judgment, you will find it to be that which was his when a boy. The thirty years that have intervened have been spent in undisciplined feeling, and the taste of the boy is still that of the man—imperfect and undisciplined.

The other test to which I will refer is the judgment of the mind that has been formed on the highest models. The first test I have spoken of is, of course, nature seen and felt at first hand; the second test is nature seen through the eyes of those who by universal consent are reckoned to have seen nature best; and without these, it is utterly impossible that a man can judge well.

"These two things, contradictory as they seem, must go together—manly dependence and manly independence, manly reliance and manly self-reliance. Nor can there be given to a thinking man any higher or wiser rule than this—to trust to the judgment of those who from all ages have been reckoned great; and if he finds that any disparity or difference exists between his judgment and theirs, let him, in all modesty, take it for granted that the fault lies in him, and not in them; for, as a great poet interprets himself to us, he is himself necessary to himself, and we must love him ere to us he will seem worthy of our love." These lines are Wordsworth's, and of no man are they more true than of himself.

THE ARTISTS OF AMERICA.

THE subjoined biographies are taken from the "New American Cyclopædia," a work designed to embrace within its scope brief notices of all persons, living or dead, who have gained eminence in this country in the pursuit of the fine arts. Those devoted to living artists are, we understand, in every instance made up from original materials, and may be relied upon as substantially correct. In some cases, as in the notices of Clevenger and Doughty, we should like to have had them ampler. As a Cyclopædia deals principally with facts, little more than simple narrative has been attempted, except in a few instances where the prominence of the subject seemed to call for some expression of opinion. Of several artists on the list, biographies appear now for the first time, we believe, and in all cases the narrative is brought down to the latest period of time. In the succeeding volumes of the Cyclopædia care will be taken to do ample justice to the rapidly developing art of the country, and the future notices are intended to be numerous and full.

WASHINGTON ALLSTON was born at Waccamaw, S. C., on the plantation of his father, November 5, 1779, and died at Cambridge, Mass., July 9, 1843. At the age of seven years he was sent to Newport, R. I., to be educated, and for the improvement of his health. While a schoolboy at Newport, he received encouragement to paint from a manufacturer of quadrants and

compasses named King, a portrait of whom is one of Allston's earliest efforts. Allston graduated at Harvard College in 1800, and then went to Charleston, S. C., where he commenced his artist life. He did not long remain at Charleston. Here he became intimate with Malbone, a noted miniature-painter of that day, and embarked with him for Europe, where he went to enlarge his professional knowledge. "Up to this time," he remarks, "my favorite subjects, with occasional comic intermissions, were banditti, and I did not get over the mania until I had been more than a year in England." Arriving in London in 1801, Allston became a student in the Royal Academy, and the following year exhibited three pictures at Somerset House, a landscape, a rocky coast with banditti, and a comic piece. In 1804 he visited Paris with John Vanderlyn, and after a few months' sojourn there went to Italy. During the period of Allston's first visit to Europe, he formed many valuable acquaintances, among whom may be mentioned West, Fuseli, Coleridge and Thorwaldsen. In 1809 Allston returned to Boston, where he married a sister of Dr. Channing. He went again to London soon after this event, where he finished and exhibited a picture called "The Dead Man Revived" (now belonging to the Academy of the Fine Arts at Philadelphia), for which he obtained a prize of 200 guineas from the British Institution. His next important works were "St. Peter liberated by the Angel," ordered by Sir George Beaumont (which picture is now in Boston), and "Uriel in the Sun," painted for the Duke of Sutherland, and for which he again received a prize of 150 guineas; "Jacob's Dream" was the last of a series of large works, the interval between the execution of each picture being filled up with lesser achievements. He returned home in 1818 in feeble health, and with but one finished picture, "Elijah in the Wilderness," subsequently purchased and taken to England by the Hon. Mr. Labouchère. During the succeeding twelve years Allston resided in Boston. Among the productions of this period, interrupted as were his labors by feeble health, the most celebrated are "The Prophet Jeremiah," now belonging to Miss Gibbs of Newport; "Saul and the Witch of Endor," purchased by the late Colonel T. H. Perkins of Boston; and "Miriam Singing the Song of Triumph," owned by Hon. David Sears of the same city. The most memorable of his smaller works are "Beatrice" and "The Valentine"—female ideal heads of great power of expression and color. In 1830, having a second time married, he fixed his studio at Cambridge, and here painted some most remarkable works, among which are "Spatatro's Vision of the Bloody Hand," now in South Carolina, and "Rosalie," an ideal subject belonging to Nathan Appleton, Esq., of Boston, and "Balshazzar's Feast," a work which he left unfinished at his death. Besides Allston's artistic productions, he gave to the world several prominent literary works. In 1813, during his second residence in London, he published the "Sylphs of the Seasons," a poem in which are pictured the phases of the four seasons and their effect upon the mind. Added to this work are "The Two Painters," an excellent metrical satire, the "Paint King," weird and imaginative enough to have proceeded from the most fanciful of German Bards; "Monaldi, a tale," a tragic story of passion, in which he turned to account his own observation when in Italy; and, finally, a course of lectures on Art, published after his death. Mr. Allston was a person of a tall, lithe figure, full expressive eye, broad and emphatic brow, with, in his later years, hair of long silvery whiteness. His aspect at once proclaimed him a remarkable character. (Abridged.)

HENRY KIRKE BROWN, an American Sculptor, born at Leyden, Mass., in 1814. His first attempt at Art was made at the age of twelve, in the portrait of an old man. He pursued his inclinations with difficulty, encouraged only by his mother; and at eighteen went to Boston to study portrait painting. Having modelled the head of a lady for amusement, he turned his attention toward sculpture. To obtain means to visit Italy, he became a railroad engineer in Illinois, but lost his health without gaining money. The sale of his works and the aid of friends finally enabled him to pass several years in study in Italy. But upon the conviction that the source of advancement in Art is in the developments of life, he returned to live among those whom his art was to influence. He fixed his residence in Brooklyn, N. Y., and applied himself to the casting of bronze, and has the credit of having produced the first bronze statue ever cast in this country. He has completed several well-known works in marble: "Hope," the "Pleiades," the "Four Seasons;" and in bronze, a statue of De Witt Clinton, and the colossal equestrian statue of Washington, in Union Square, New York.

JOHN GADSBY CHAPMAN, an American artist, born in Alexandria, Va. Early indicating his taste for design, he was enabled by the liberality of a friend to visit Rome, and to study and practise his art there for several years. After his return to the United States, he removed to the city of New York, where, by his rare union of mechanical ingenuity with artistic taste, he rapidly obtained ample employment. He has executed many original designs for the illustration of works of taste or fancy, among which are "Harper's Bible," Schmidt's "Tales," and Whittier's "Songs of Labor." He also painted the "Baptism of Pocahontas" for one of the panels in the rotunda at Washington. In 1848 he again visited Rome, where he has since resided.

FREDERIC EDWIN CHURCH, an American landscape painter, born at Hartford, Conn., in May, 1826. He was a pupil of Thomas Cole for some years previous to the death of the latter. Among the works which first brought him into notice, was a view of East Rock, in the vicinity of New Haven, in which accuracy of drawing and great mechanical dexterity were found to be combined with a vivid appreciation of the beauties of nature. After increasing his reputation by further representations of American scenery, he went in 1853 to South America, the striking physical aspects of which he reproduced on his return in a series of pictures. His views of the great mountain chains of New Granada were among the first exhibited in this country, and the glow of color with which they were suffused, and the nice elaboration bestowed upon every object, attracted to them a large share of attention at the exhibition of the New York Academy of Design in the succeeding spring. Mr. Church made a second visit to South America in 1857, and brought back with him a number of sketches, upon one of which, a landscape of great size and merit, he is now (1858) engaged. In 1857 he painted a large view of Niagara Falls, which has enhanced his reputation more than any other work. It is an oblong, about seven feet by three, representing the Horseshoe Fall, as seen from the Canadian shore near Table Rock, and has been pronounced both in this country and in England, where it was extensively exhibited and admired, the best representation of the Falls ever painted. Ruskin bestowed upon it the highest praise; and, to use the words of the English critics, in the rush of the waters and the fine atmospheric effects, it realized the idea of sound as well as of motion. This picture has done

more than any other of its class to impress Europeans with a knowledge and appreciation of American art. Mr. Church has for the last few years been a resident of New York.

THOBAL VAIL CLEVINGER, an American sculptor, born at Middleton, O., in 1812, died at sea of pulmonary consumption, September 28, 1843. In his youth he worked as a stonecutter in Cincinnati, where the figure of an angel which he carved on a tomb attracted attention. From Cincinnati he removed to Boston, where he executed busts of Webster, Clay, Van Buren, and others. He afterward made several similar works in Italy.

THOMAS COLE, an American painter, born at Bolton-le-Moor, Lancashire, England, Feb. 1, 1801, died at Catskill, N. Y., Feb. 11, 1848. His father, a small woollen manufacturer, after repeated reverses in business, emigrated to America in 1819, and established himself in Steubenville, Ohio. The artist's childhood was unmarked by striking incidents, but the direction of his tastes could be seen in his employment as a designer in a print factory, and in making wood-cuts for printers. A fine organization and great fondness for poetry and scenery were his chief characteristics. Two years were spent at Steubenville in the employment of his father, who kept a small shop, when a portrait painter named Stein passed through the town in the pursuit of his vocation, and Cole, fascinated by the sight of his canvas and colors, at once determined to become a painter. With rude materials, mostly prepared by himself, he attempted landscapes and miscellaneous subjects, and finally portraits. In February, 1822, he went on foot to Clairsville, where he purposed to establish himself as a portrait painter. The western States of the Union did not then afford a very promising field for artists, and both at Clairsville and at Zanesville, which he subsequently visited, he not only failed to meet with any encouragement, but when he rejoined his family in the spring, at Pittsburg, he was in debt for the actual means of support during his absence. Undiscouraged by reverses, he spent the spring and summer of 1823 in making careful studies from nature in the vicinity of Pittsburg, and the autumn saw him established in Philadelphia as a landscape painter. The ensuing winter was one of great privation—the "winter of his discontent," as he was accustomed to call it. He painted small landscapes and comic pieces, and was often glad to find regular employment in ornamenting chairs, brushes and Japan ware. His powers, nevertheless, were rapidly developing, and in the works of this period may be seen the germ of that rich and harmonious style for which he was afterward distinguished. In the spring of 1825 he removed to New York, where his family were now established, and fixed his studio in the garret of his father's house in Greenwich street. The scenery of the Hudson called out all his artistic enthusiasm, and during a visit to the Catskills in the autumn of this year he painted several landscapes, which were exhibited on his return to the city. This was the turning point in his career. These pictures attracted the attention and praise of Messrs. Durand, Dunlap and Trumbull, and "from that time," says Bryant in his funeral oration on Cole, "he had a fixed reputation, and was numbered among the men of whom our country has reason to be proud." The next four years found Cole in the enjoyment of great prosperity; commissions flowed in upon him from all quarters; and visits to the White Mountains of New Hampshire, the Catskills, and Niagara, afforded varied and striking studies. But in the midst of a career from which few artists would have cared to deviate, Cole felt that the literal reproduction of natural scenery, however profitable it might be, could not satisfy him; and

he determined to enter the higher sphere of imaginative composition. The fruit of this determination was witnessed in his pictures of the "Garden of Eden" and the "Expulsion," exhibited in 1828. The merit of these works was admitted, but they failed to satisfy the public taste so completely as his simple landscapes. In June, 1829, Cole sailed for Europe, and for two years painted in London, where he contributed to several of the annual exhibitions; but from ignorance of the peculiar features of American scenery, or the injustice of hanging committees, his pictures were either regarded as exaggerations of nature, or were so disadvantageously placed that they attracted less attention than their merits deserved. In May, 1831, he visited Florence, and made careful studies in the chief galleries; but amid all the splendors of Art and nature with which he was surrounded, he wrote home to his friends that he found no scenery which affected him so powerfully as that he had witnessed in the wildernesses of America. In the succeeding February he visited Rome, and returning to Florence in July, worked with an assiduity that surprised himself, finishing more pictures in three months than he had done in double that time before. Among these were views on the Arno, and in the vicinity of Rome and Naples. The influence of Italian scenery and of his studies of old Italian art had meanwhile wrought a change in his style, and the public were disappointed with these works upon their arrival in America, complaining that the artist had lost his first freshness and originality, and that his Italian landscapes were overcharged copies from the old masters. In November, 1832, he returned to New York, and during the ensuing year, while at Catskill, he received from Mr. Luman Reed of New York an order to fill an entire room of his house with pictures. The magnitude of the undertaking required several years of undivided labor, the most of which was devoted to the "Course of Empire," a series of five pictures, in which are presented, to use his own words, "an illustration of the history of the human race, as well as an epitome of man—showing the natural changes of landscape, and those effected by man in his progress from barbarism to civilization, to luxury, to the vicious state, or state of destruction, and to the state of ruin or desolation." The series has been called "a great epic poem." Mr. Reed died before the completion of the work, and at the distribution of his estate it was purchased by the New York Gallery of Fine Arts, in whose possession it still remains. For the next few years Cole was engaged upon works of a similar class, chief among which were the "Departure" and the "Return," the "Dream of Arcadia," and the "Voyage of Life;" the last, an allegorical series of four pictures, representing childhood, youth, manhood, and old age, among the most popular of his works, and which, through the engravings by Smillie, are most extensively known. They are now owned by the Rev. Gorham D. Abbott, of New York. In November, 1836, he married Miss Maria Bartow. The autumn of 1841 found him again in Rome, where he executed a duplicate of his "Voyage of Life," which elicited the praise of Thorwaldsen, who visited his studio repeatedly to see it. In the succeeding spring he travelled over many parts of Sicily, and returned to New York in the summer. An exhibition of his works was opened in Boston and New York in the winter of 1843-4, for which he painted a number of Sicilian views of great beauty, including a large picture of Mount Etna, from Taormina, executed in five days. Thenceforth, until his death, he painted with industry, executing, among other works, the "Cross in the Wilderness," "L'Allegro" and "Il Penseroso,"

"Home in the Woods," the "Hunter's Return," the "Mountain Ford," etc. The "Cross and the World," a work in two parts, dictated by earnest religious conviction, he left unfinished. His life and genius were made the subject of a funeral oration by his friend, William C. Bryant. In all the relations of life, Cole's amiability and generosity were engagingly displayed, and to those who could sympathize with his enthusiastic and impressible nature, he especially endeared himself. His life was one of singular purity, and in the latter part of it he manifested a sincere and unostentatious piety. His poetic feeling, so amply illustrated in his works, frequently found expression in rhythmical forms, and his miscellaneous papers in prose and verse, few of which were ever made public, possess considerable literary merit.

JOHN SINGLETON COPLEY, an American artist established in London, born in Boston, Mass., July 3, 1787, died in the former city in 1815. Without the aid of instructors, and before seeing any tolerable picture, he painted pieces which were highly admired. In his 17th year he adopted painting as a profession, and in 1760 he sent to the Royal Academy a picture of a "Boy and Tame Squirrel," the coloring of which was deemed exquisite. He obtained a considerable income as a portrait painter, till in 1774 he visited Italy, where for two years he studied especially the works of Titian and Correggio. In 1776 he went to London, and was joined there by his wife and children from Boston. The war of the Revolution rendering it difficult for him to return to America, he established himself in London, and in 1783 was chosen a member of the Royal Academy. The most celebrated of his works is the "Death of Lord Chatham," now in the National Gallery, representing the orator falling after his speech in opposition to the American war, and containing also portraits of the most distinguished men of the House of Lords. It was engraved by Bartolozzi on a plate thirty inches long and twenty-two wide, and impressions were sent by the painter to Washington and John Adams. Copley afterward painted many subjects illustrating the history of England. In 1790 he was commissioned to paint the large picture which now adorns the council chamber of the Guildhall, of the "Siege and Relief of Gibraltar," and in prosecution of this task visited Hanover to obtain true portraits of four Hanoverian officers who had commanded regiments in alliance with the British. He pursued his profession with vigor and great distinction till his death. Some of his most esteemed paintings are portraits of several members of the royal family; "Major Pierson's Death on the Isle of Jersey;" "Charles I. demanding the five Impeached Members in the House of Commons;" and the "Surrender of Admiral de Winter to Lord Duncan." They are remarkable for correctness of drawing and brilliancy of coloring. His best works were collected by his son, Lord Lyndhurst, and many of them have been engraved.

THOMAS CRAWFORD, an American sculptor, born in New York, March 22, 1814, died in London, October 10, 1857. In early childhood he manifested an extraordinary fondness for art, and from the time when he could guide a pencil correctly until the age of fourteen his leisure hours, and many of those which should have been employed in study, were devoted to drawing and sketching, or to explorations of print shops and picture auctions. His father placed him at a drawing school, and finding him adverse to a mercantile or professional life, allowed him to enter the establishment of a wood carver. In this occupation his talent was developed rapidly, and at the age of nineteen he entered the studio of Messrs. Frazee and Launitz, monumen-

tal sculptors in New York. At the same time he attended the schools of the National Academy of Design. His ambition, however, prompted him to enter a higher walk in his art, and at the expiration of two years, during which he executed several monumental designs, and worked upon portrait busts of Chief Justice Marshall and others, he adopted the advice of his friend Launitz, and departed for Italy. He arrived in Rome in the summer of 1835 with a slender purse, but with what to an enthusiastic art-student was of more value than money, a letter of introduction to Thorwaldsen, with which he had been furnished by Launitz. The Danish sculptor received him kindly, and invited him to work in his studio, an offer which Crawford accepted forthwith. For several years he labored with an earnestness which excited in his friends mingled feelings of admiration and anxiety. He indulged in no relaxations, and seemed indifferent as to his health or physical wants, but was wholly absorbed in the study of his art. Such devotion could not fail to attract attention, and the young sculptor began to be intrusted with commissions for portrait busts and copies in marble. The sums received for these barely sufficed for his support and the purchase of the necessary materials; but he was glad to work for any remuneration, feeling that he was in no position to refuse, and that excellence could only be attained by incessant labor. As an illustration of his enthusiasm and physical energy, it is stated that during ten weeks in 1837 he modelled seventeen busts to be put in marble, and copied in marble the figure of Demosthenes in the Vatican. In 1839, having previously executed a few original pieces, he designed his "Orpheus," the work which first brought him into notice in America, and which elicited the warm commendation of Gibson and Thorwaldsen, the latter of whom, it is said, called it the most classic statue in the studios of Rome. Mr. Charles Sumner, who saw it in Rome in the latter part of that year, was so struck with its merits, that on his return to Boston, he procured, by subscription, the means of sending Crawford an order for a copy in marble. Its reception in America, where it was exhibited with others of Crawford's works, formed an era in the life of the artist, from which dates the commencement of the reputation he subsequently enjoyed. The statue is now in the possession of the Boston Athenæum. Crawford was now enabled to give more attention to ideal composition, and the numerous designs in mythology and sacred history which he undertook, indicated a steady gain in executive skill and confidence. To this period may be referred his more purely classic subjects and his scriptural bas-reliefs, remarkable for the spirit and propriety of their treatment. His industry seemed to increase with the favorable turn in his fortunes. He fitted up large studios in the palazza Barberini, which soon became a favorite resort of strangers, from the number of striking original works always to be seen there. In 1844 he visited America, and was married to Miss Louisa Ward, daughter of the late Samuel Ward, of New York. During the next summer he modelled a remarkable bust of Josiah Quincy, sen., for the library of Harvard University, and returned to Europe with numerous commissions for new works. In 1849 he made a second visit to the United States, and within a few days after reading in a Richmond newspaper the proposals for the monument to be erected to Washington by the State of Virginia, he prepared and dispatched his model, which was unanimously adopted as the best offered. From the period of his return to Rome in 1850 until he was incapacitated for work, he was chiefly engaged on that series of grand historical and allegorical

pieces which attested the finest development of his artistic powers. One of the most remarkable of these was the bronze statue of Beethoven, which he was commissioned by Mr. Charles O. Perkins, of Boston, to execute for the Boston Music Hall. The completion of this work at the foundry in Munich was celebrated by a musical festival, at which the royal family of Bavaria and an immense concourse of people were present. It was deposited in its destined place with no less ceremony. The artist declined to receive any remuneration for his personal labor in this work. The colossal equestrian statue of Washington, twenty-five feet in height, was subsequently cast in Munich under the artist's personal superintendence, and arrived in Virginia in the latter part of 1857. The people of Richmond testified their enthusiasm by dragging it to Capitol Hill, where it now stands. Its pedestal rests upon a star-shaped elevation with six points, on which are to be placed statues of Patrick Henry, Jefferson, Lee, and other illustrious Virginians. Several of the latter were completed at the artist's death; the rest will be finished from his designs. The admiration which these works excited in Europe procured his admission to the royal academies of Munich and St. Petersburg, and the academy of St. Mark, in Venice. Crawford had meanwhile received an important commission from Congress to furnish marble and bronze statuary for the new Capitol at Washington, and among the most remarkable of his designs were those which he prepared for the pediment and the bronze doors. In the former the figure of Liberty, who is supported on either side by allegorical representations of the arts, commerce, civilization, etc., is particularly fine. In the latter are representations of law and justice. The grandest work of this series, however, and perhaps of all which he has designed, is the colossal statue of the Genius of America, which is destined for the pinnacle of the Capitol dome. It is a majestic and graceful female figure draped to the feet, and wearing an expression of conscious power and magnanimity. This work, the model of which received the sculptor's last touches, is yet to be cast in bronze. As an illustration of the versatility of Crawford, it may be mentioned that while engaged on these works he executed his touching group of the "Babes in the Wood," and the "Hebe and Ganymede," beside various portrait busts, and a statue of James Otis for the chapel in the Mt. Auburn Cemetery, near Boston. In 1856 he revisited America, leaving his family there, and returned alone to Rome. A cancerous tumor on the brain soon after manifested itself, and he was obliged to renounce the practice of his art. He was successively removed to Paris and London for the benefit of medical treatment, and died after an intensely painful illness. The industry of Crawford finds few parallels among ancient or modern sculptors. During his artistic career he finished upward of sixty works, many of them colossal, and left about fifty sketches in plaster and designs of various kinds, most of which will be finished by his assistants. His chief mythological subjects are the "Genius of Mirth," the "Muse," "Autumn," "Cupid," "Flora," "Io," the "Peri," "Apollo," "Homer," "Diana," "Vesta," "Sappho," the "Archer," "Paris presenting the Apple to Venus," "Mercury and Psyche," "Jupiter and Psyche," "Psyche Found," "Nymph and Satyr," a series of four bas-reliefs, "Boy and Goat," etc. His Scriptural compositions included "Adam and Eve," "David and Goliath," "David before Saul," the "Shepherds and Wise Men before Christ," a group of twenty-four figures; "Christ disputing with the Doctors," twelve figures; "Christ ascending from the Tomb," and "Christ raising Jairus's Daughter;" the

"Daughter of Herodias," "Repose in Egypt," "Eve Tempted," "Eve with Cain and Abel," "Lead us into Life Everlasting," a single figure of Christ, "Christ blessing little Children," and Christ at the Well of Samaria." Among his miscellaneous works, in addition to those mentioned, are the group of the "Dancers," two life-size statues of children, which have had much popularity, statues of Channing, Washington Allston, Henry Clay, and busts of Commodore Hull, Charles Sumner, Kenyon the English poet, Mrs. Crawford, the latter a masterpiece of finish, and many others.

JASPER FRANK CROSEY, an American artist, born at Westfield, Richmond Co., N. Y., February 18, 1823. About the age of fourteen he commenced the study of architecture, which, at the end of five years, he was obliged to relinquish on account of ill health. Having received a few lessons in water colors, he devoted himself thenceforth to landscape painting, and his third picture, a view of Greenwood Lake in New Jersey, procured his election as an associate of the American Academy of Design, of which, in 1850, he became a full member. In 1847 ill health compelled him to visit Europe, where he spent three years in close study of his art. Among his most successful productions after his return to America were the "Sibyl's Temple," and "American Harvesting," engraved by the American Art Union; "Peace" and "War," and "Niagara Falls." In June, 1856, he embarked for England, where he has since resided. Among his latest works are a series of American scenes, which are to be executed in chromo-lithography; several designs for illustrated books of poems; and compositions entitled "The Olden Time—A Tournament, and Return from Hawking." His subjects are chiefly landscapes, to which allegory and history are sometimes made accessory.

FELIX O. C. DARLEY, an American artist, born in Philadelphia, Penn., June 23, 1822. In boyhood he manifested a strong taste for Art and an inclination to make it his profession. His parents, distrusting his ability to pursue such a career with success, placed him, when fourteen years of age, in a large mercantile establishment, in the hope that his thoughts might be diverted into another channel. Darley, however, spent all his leisure hours in drawing, for which his predilection remained unaltered, and in which he made rapid improvement. Having shown some sketches of firemen, fishwomen, and other prominent types of city life, to the publisher of the "Saturday Museum," he was offered a handsome sum for them, and encouraged to rely wholly upon his pencil for support. For several years he was employed by large publishing houses in Philadelphia, and soon acquired a considerable reputation for the vigor and humor of his designs. The series published in the "Library of Humorous American Works," was very popular in the southern and western States. In 1848 he removed to New York, where he found ample occupation in illustrating the "Sketch Book," "Knickerbocker's New York," and various other publications. He had previously made a series of designs in outline from Judd's novel of "Margaret," without any definite intention of publishing them. The committee of the American Art Union having seen them, at once gave him a commission to illustrate in a similar style Irving's "Rip Van Winkle" for distribution among their subscribers. These designs, six in number, were followed the succeeding year by another set illustrating the same author's "Legend of Sleepy Hollow;" and the two series were recognized, both in the United States and England, as among the most creditable productions of the kind recently published. Offers were made to

the artist to settle in London, which he declined. In 1856 his illustrations of "Margaret" were published in New York in a folio edition, amply confirming the expectations which had been raised by the long delay in their appearance. Of late years he has given much attention to the preparation of vignettes for bank notes, and is now engaged in illustrating an edition of Cooper's works in thirty-two volumes, to contain upward of five hundred designs. A large copy in crayons from one of these, representing the death of Scipio, in the "Red Rover," was in the exhibition of the American Academy of Design in 1858. His drawing of the massacre at Wyoming was published a few years ago, and four others, illustrating passages in American revolutionary history, are now in the hands of the engravers. For Irving's "Life of Washington" and Simms' novels he has also contributed many designs of this class of subjects. Among his last works is an illustration of the wedding procession in Longfellow's poem of the "Courtship of Miles Standish," which was published in New York in 1858-9, in photographic form.

THOMAS DOUGHTY, an American landscape painter, born in Philadelphia, July 19, 1793, died in New York, July 24, 1856. He was apprenticed in his youth to a leather manufacturer, and afterward carried on the business on his own account. A growing taste for Art, however, induced him, in his twenty-eighth year, contrary to the advice of his friends, to become a painter. He had previously attempted a few paintings in oil, which he himself has characterized as "mere daubs," and had received a quarter's tuition in India ink drawing. He practised his profession for many years in the United States, and also in London and Paris. For some years previous to his death his pencil was less active.

WILLIAM DUNLAP, an American painter and author, born in Perth Amboy, New Jersey, February 19, 1766, died September 28, 1839. In his seventeenth year he began to paint portraits, and in the summer of 1783 executed one of Washington. The next spring he went to London, and for several years was a pupil of Benjamin West. On his return to America he attempted to paint portraits, but with such indifferent success that after two years he embarked in business with his father in New York. In 1805 he rented the New York theatre, and in a short time became bankrupt. Thenceforth his life was alternately devoted to painting, to literary enterprises, to the career of a theatrical manager, and to other miscellaneous pursuits. At the age of fifty-one only, after repeated failures, he became permanently a painter, though in spite of considerable merit, he was never very successful pecuniarily. He executed a series of pictures on subjects previously selected by West and somewhat after his style, which were exhibited in various parts of the United States. He was also one of the founders of the New York Academy of Design. His "History of the American Theatre," published in 1832, and "Arts of Design in the United States," are standard works of much interest. He is the author of a number of plays, of a biography of Charles Brockden Brown, and of a "History of the New Netherlands" (2 vols., 8vo., 1840).

ASHER BROWN DURAND, an American painter and engraver, born in Jefferson, N. J., Aug. 21, 1796. His paternal ancestors were French Protestants, who emigrated to America after the revocation of the edict of Nantes. From early childhood he manifested a taste for drawing, and was fond of studying and copying trees, foliage, and other attractive objects of nature. His art education, however, properly commenced in the

shop of his father, a skillful watchmaker, where he learned to cut ciphers on spoons and other household implements, and, chiefly by his own efforts, acquired some knowledge of the elementary processes of engraving. His first attempts at the production of prints were made with plates hammered out of copper coins, and with tools of his own construction, his models being the cards inserted in the cases of watches. A French gentleman, struck with the talent which some of these evinced, employed him to copy a portrait painted on the lid of a snuff box, and the success with which this commission was executed encouraged him to make engraving his profession. In 1812 he was apprenticed to Peter Maverick, one of the most prominent engravers of the time, with whom, after the expiration of his term in 1817, he entered into partnership. For a long time his employment consisted in copying prints from English books, and working on plates for bank notes. His engraving of Trumbull's, "Declaration of Independence," the first work which he attempted on a large scale, and which cost him three years' labor, brought him into general notice, and thenceforth for many years his graver was in constant demand for portraits of various dimensions, and figure pieces. Of the former, the "National Portrait Gallery" affords the best example, while his "Musidora" and "Ariadne," the latter engraved from Vanderlyn's picture, are among the most creditable specimens of the art produced in this country. He had always, however, entertained the idea of ultimately becoming a painter, and in 1835, having for the previous ten years been a regular contributor of portraits, small figure pieces, or landscapes in oil, to the exhibitions of the National Academy of Design, he finally abandoned engraving as a profession. For several years afterward he painted principally portraits and landscapes, and occasionally figure pieces, a class of subjects to which he would willingly have devoted himself had the opportunities for studying from life or from models been sufficiently abundant. As landscape painting, however, accorded with his early tastes, and was not liable to this objection, he soon began to give his exclusive attention to it, and for many years has been an industrious contributor to this department of his art. From the outset he has been a close student of nature, giving great attention to the forms of trees, the different species of which he carefully distinguishes in his pictures, and elaborating the objects of a landscape with scrupulous exactness. His pictures, embracing some of the finest mountain and valley scenery in the country, are eminently pleasing and true in color and tone, and frequently have an idyllic beauty characteristic of the artist's turn of mind. Those representing woodland scenes are conceived with much poetic feeling, and present fine studies of trees and foliage. His collected works, many of which are of large dimensions, and some of which have been engraved, would convey an unusually correct idea of American scenery, under many different aspects. Of his figure pieces, which are the rarest of his works, the principal are "Harvey Birch and Washington," "An Old Man's Reminiscences," "The Wrath of Peter Stuyvesant," "God's Judgment on Gog," "The Dance on the Battery," "The Capture of Major Andre," etc. Among his earlier landscapes may be enumerated: "The Morning and Evening of Life," a pair; "Lake Scene—Sunset," "The Rainbow," "Wood Scene," etc. During the last few years he has produced "Primeval Forest" (1853), "In the Woods" (1854); "The Symbol," from Goldsmith's "Deserted Village" (1856), "Franconia Mountains" (1858), and "Reminiscences of Oat-skill Cloves" (1859). In 1854 he painted a portrait of William

C. Bryant, the engraving from which, published in 1858, received its finishing touches from his hand. Mr. Durand is one of the few remaining original members of the National Academy of Design, and upon the resignation of Prof. Morse was chosen president, a position which he still holds. He has resided in New York during the greater part of his life.

JOHN WHETTON EHNINGER, an American artist, born in New York, July 22, 1827. He was graduated at Columbia College in 1847, and shortly after went to Europe to pursue his art studies. In 1848-9 he was a pupil of Couture in Paris, and between 1851 and 1853 he made long visits to Düsseldorf and the chief capitals of the continent. His first oil painting, "Peter Stuyvesant" (1850), the subject of which was taken from "Knickerbocker's History of New York," was engraved by the American Art Union. Among his best works executed since that time are "Love me, love my horse," "The Sword," the "Foray," the landscape of which is by Mignot, "Lady Jane Grey," and *Ars Celare Artem*, the latter now owned in Washington. He has also produced some excellent etchings and drawings in outline, pencil, and India ink. Of the former a series illustrating Hood's "Bridge of Sighs," was published in 1849, and in 1850 another on subjects from Irving's story of "Dolph Heyliger." Of his pencil drawings, the composition entitled "Christ healing the Sick," executed in 1857, and now in the possession of the Rev. Dr. Anthon of New York, is among his latest and best works. In 1858, soon after the appearance of Longfellow's "Miles Standish," he prepared a set of eight illustrations of the poem, which were copied by the photographic process, and obtained a considerable popularity. Mr. Ehniger has of late devoted much time to perfecting a system of photographic etching.

CHARLES LORING ELLIOTT, an American painter, born in Scipio, New York, in 1812. His father, an architect by profession, removed to Syracuse in the childhood of his son, and placed him in the store of a country merchant. The occupation was altogether distasteful to young Elliott, who devoted all his leisure time to his favorite pursuits of drawing and painting, with the expectation of one day becoming a painter. His father seeing that he was unfitted for a mercantile life, allowed him to study drawing and architecture, though chiefly with the view of making a practical architect of him. Elliott, soon tiring of this occupation, went to New York and became a pupil of Trumbull, and subsequently of Quidor, a painter of fancy pieces, with whom he remained long enough to acquire a knowledge of the technicalities of his art. His chief employment for some time was copying prints in oils, and he afterward attempted portraits, though with no great success. Some of his youthful productions, however, evinced talent, and some oil paintings by him representing scenes from Irving's and Paulding's works attracted considerable attention. After about a year's residence in New York he returned to the western part of the State, where he practised his profession, more particularly portrait painting, for about ten years. Returning to New York at the end of that period, he established himself there as a portrait painter, and has since been a resident of that city or its immediate neighborhood. His works consist almost exclusively of portraits, many of which are of eminent American citizens, and are remarkable for the fidelity of their likeness and their vigorous coloring. Since 1846 Mr. Elliott has been a member of the National Academy of Design.

ALVAN FISHER, an American artist, born in Needham, Mass., Aug. 9, 1792. He was intended by his parents for a mercan-

tile life, but at the age of eighteen manifested so strong a taste for painting, that he was allowed to study the art with an ornamental painter of merit named Pennyman. In 1814 he commenced his professional career as a portrait painter, and soon after undertook barn-yard scenes, winter pieces, portraits of animals, and in general, scenes belonging to rural life, in which cattle are prominently introduced. He subsequently returned to portrait painting, which he practised for many years in Boston.

CHARLES FRASER, an American artist, born in Charleston, South Carolina, Aug. 20, 1782. In early life he evinced a strong disposition to become a painter, and at twelve or fourteen years of age was in the habit of employing his pencil to depict the scenery of Charleston and its neighborhood. His friends, however, deeming it necessary that he should adopt one of the learned professions, at the age of sixteen he became a student of law. At the end of three years he commenced the study of his favorite art, but becoming discouraged, he resumed his legal studies in 1804, and in 1807 was admitted to practice. By close attention to business he was enabled to retire at the end of eleven years with a competency, and in 1818 he reëmbarked in the career of an artist. The example of Malbone, with whom in his youth he had been on terms of intimacy, induced him to give his attention to miniature painting, a branch of the art which he has followed more persistently than any other, and in which he has attained eminent success. In 1825 he painted the portrait of Lafayette, and probably nearly every citizen of South Carolina distinguished in the history of the State during the last fifty years has been numbered among his sitters. He has also produced many portraits, landscapes, interiors, historical pieces, and pictures of *genre* and still life, the greater part of which are owned in South Carolina. Mr. Fraser also possesses a high reputation in the South as a contributor to periodical literature, and the author of occasional addresses. He has produced several poems characterized by elegance of diction and elevation of thought. In 1857 an exhibition of his collected works was opened in Charleston, numbering 313 miniatures, and 139 landscapes and other pieces in oils.

WINCKWORTH ALLAN GAY was born in Hingham, Mass., Aug. 18, 1821. At an early age he became a pupil of Mr. Weir, professor of drawing at the Military Academy at West Point, with whom he remained several years. Subsequently he went to Europe, and passed five years there in study, a part of the time under Troyon in Paris. He paints exclusively in landscape, and his style is that known as the modern French. "A Scene in the White Mountains," a picture painted for the Boston Athenæum, is a good specimen of his method of treatment of mountain scenery. Some of his best works depict that region. But he has also painted views of Nantasket beach and rocks, which have attracted much attention, and some critics have pronounced coast scenery to be his proper specialty.

FRANÇOIS REGIS GIGNOUX, a French painter, born in Lyons in 1816. His art education was acquired chiefly in Paris, where he was under the instruction of Delaroche, Vernet, and other eminent masters. In 1840 he settled in New York, and soon after began to devote himself exclusively to landscape painting. His pictures embrace American scenery under many aspects and at all seasons of the year, winter scenes being favorite subjects with him. Among his best works are the "Dismal Swamp in Autumn," painted for the Earl of Ellesmere; "Niagara Falls by Moonlight," in the Belmont collection, New York;

and a large picture representing the same scene at sunrise in winter.

HENRY PETERS GRAY, an American painter, born in New York, June 23, 1819. He entered the studio of Daniel Huntington in 1838, and in the succeeding year went to Europe, where during a residence of several years he painted his pictures of "Thou art Gone," the "Roman Girl," the "Billet Doux," etc. Returning to New York in 1843, he executed a number of small pictures of *genre* and history; and after another absence abroad in 1845-6, during which he produced his "Teaching a Child to Pray," "Proserpine and Bacchus," "Cupid begging his Arrows," etc., he established himself in New York, where he has since resided. Among the most important of his remaining works are the "Wages of War," purchased by the New York Art Union, the "Apple of Discord," "Blessed are the Pure in Heart," an illustration of Irving's "Pride of the Village;" "Hagar and the Angel," "Susannah," "Truth," etc. Within the last twenty years he has also executed more than 250 portraits, embracing full lengths, groups, and heads.

HORATIO GREENOUGH, an American sculptor, born in Boston, Sept. 6, 1805, died in Somerville, near Boston, Dec. 18, 1852. When he entered Harvard College at the age of sixteen he had already modelled in clay and attempted sculpture. A French sculptor named Binon, resident in Boston, was his first master. During his college career he enjoyed the friendship and advice of Washington Allston, and produced the design from which the present Bunker Hill monument was erected. Before completing his college course he sailed for Marseilles, and thence proceeded to Rome, where he arrived in the autumn of 1825. He had letters to Thorwaldsen, and profited much by his conversation, although, as he has observed, in the mechanical part of the art he learned most from young fellow students. He returned to Boston in 1826, and after modelling busts of John Quincy Adams, Chief Justice Marshall and others, returned to Italy and fixed his residence in Florence. His first commission was from James Fenimore Cooper, for whom he executed his "Chanting Cherubs," suggested by a portion of one of Raphael's pictures, and of whom he says: "Fenimore Cooper saved me from despair after my second return to Italy. He employed me as I wished to be employed, and has up to this moment been a father to me in kindness." This was the first original group from the chisel of an American sculptor. In 1831 he went to Paris for the purpose of modelling the bust of Lafayette, and, upon his return to Florence, received liberal commissions from his countrymen, principally for busts, to which the example of Cooper in no slight degree contributed. To the same active friend he was indebted for the commission from Congress to execute his colossal statue of Washington, which was finished in 1843, after many years' labor, and now stands in front of the national Capitol. During this time he executed, among other original works, the "Medora" for Mr. Gilmore of Baltimore; the "Angel Abdiel;" and the "Venus Victrix" in the gallery of the Boston Athenæum. A second commission from Congress employed him for some years subsequent to this, and in 1851 he returned to the United States to superintend the placing in its destination in Washington of his group of the "Rescue," in which the triumph of civilization is symbolized. Many vexatious delays prevented the arrival of the work from Italy, and Greenough, unaccustomed by long absence to the turmoil of American life, and the variations of the American climate, was attacked by brain fever, soon after he had commenced a course of lectures on Art in Boston, and

died after a short but severe illness. A "Memorial of Horatio Greenough," published in 1853, contains a collection of his papers on Art and other subjects, preceded by a life of the artist by H. T. Tuckerman.

CHESTER HARDING, an American portrait painter, born in Conway, Mass., Sept. 1, 1792. His family, who were poor, removed to Hatfield when he was eight years of age, and six years later to western New York. Here he divided his time between farm work and chair making. He served in the war of 1812, and afterward worked for a while at drum making for the army, having a contract with the U. S. government. He subsequently sold the right for the state of Connecticut of a patent spinning frame, and was engaged in cabinet making and other pursuits in Caledonia, N. Y., but was a sufferer by the financial distress which followed the war. Leaving his wife and infant child, he proceeded to the headwaters of the Alleghany, and embarking on a raft went to Pittsburg and procured work at house painting, accumulated a small sum of money, and then set off on his return to his home, walking the whole way, guided only by blazed trees for nearly 200 miles. With his wife and child he again reached the Alleghany, and floated as before down to Pittsburg. Here for a time he endured great poverty, but by economy kept out of debt. He worked as a sign painter, and while thus occupied met with a man named Nelson, who painted the portraits of Mr. Harding and his wife, but would not permit his sitter to see him work, and refused to give him any information as to his art. Mr. Harding resolved to try himself, and, with such coarse paints as he had, made an attempt at his wife's picture. He showed it to Nelson, who pronounced it a dead failure, and added that he need try no more; but other critics declared it an excellent likeness, and made good their words by sitting for their own portraits. He soon afterward left Pittsburg, and went to Paris, Ky., where he painted upward of 100 portraits in six months, and then repaired to Philadelphia for better instruction in his art. Some two years later he returned to Caledonia, paid off all his old creditors, and bought a farm for his family. He afterward pursued his profession in various places, and in six months painted 80 portraits. He sailed for Liverpool on Aug. 1, 1823, and remained three years abroad. He next resided in Boston. In 1843 he again went to England. He now lives in Springfield, Mass. Among the distinguished persons who have sat to Mr. Harding may be mentioned Presidents Madison, Monroe, and J. Q. Adams, Chief Justice Marshall, Charles Carroll, William Wirt, Henry Clay, Daniel Webster, J. C. Calhoun, Washington Allston, etc., in America; David Ricardo, Samuel Rogers, Lord Aberdeen, the Dukes of Norfolk, Hamilton, and Sussex, etc., in England.

JOEL T. HART, an American sculptor, born in Clark Co., Ky., about 1810. He was of humble parentage, and while a boy found employment in building chimneys and other kinds of mason work. His education was restricted to a quarter's schooling, but he became an indefatigable reader of such books as came within his reach, spending his evenings over them by the light of a wood fire. In 1830 he entered a stone cutter's establishment in Lexington. By degrees he was induced to attempt modelling busts in clay, and succeeded in obtaining good likenesses of many influential persons in Lexington and elsewhere in the West. Among others, Gen. Jackson and Cassius M. Clay sat to him, and the latter gave him his first commission for a bust in marble. The work when completed proved so satisfactory, that the artist was commissioned by the "Ladies' Clay

Association" of Virginia to execute a marble statue of Henry Clay. He commenced his model from the life in 1846, and after three years' labor upon it shipped it to Italy to be executed there in marble. He reached Florence in the latter part of 1849, and after waiting a whole year for the arrival of his model, which had been lost by shipwreck in the Bay of Biscay, was obliged to send to Lexington for a duplicate. This and other delays protracted the completion of the work for several years, and it was not until Aug. 29, 1859, that the statue was shipped for the United States. In the interim Mr. Hart has executed many busts of eminent men and some ideal works. He is now engaged upon a colossal bronze statue of Henry Clay for the city of New Orleans.

WILLIAM HART, an American painter, born in Paisley, Scotland, in 1823. Emigrating with his parents to the United States in 1831, he settled in Albany, and in a few years was apprenticed to Messrs. Eaton and Gilbert, coach-makers, in Troy, by whom he was employed to paint the panels of coaches. He subsequently painted Landscapes, portraits, and even window shades. Since 1848 he has been a regular exhibitor at the National Academy of Design, of which, in 1858, he was elected an academician, having for ten years previous been an associate. He has for some years been a resident of New York.

JAMES M. HART, brother of the preceding, and a landscape painter, born in Kilmarnock, Ayrshire, Scotland, in 1828, also commenced life as a coach-maker, and like his brother, was induced by a natural taste for Art to adopt the profession of a landscape painter. He went in 1851 to Düsseldorf, where he spent nearly a year under the instruction of Schirmer. He returned to Albany in 1852, and in 1856 removed to New York. In 1857 he was elected an associate of the Academy of Design, and in 1859 an academician.

SEPARATION.

LINES SUGGESTED BY A DRAWING BY O. T. BARRY.

THE morning light! it shines on me
As never morning shone before;
What tender-beckoning looks I see
While open swings yon pearly door!

Sister—that dear glad angel's smile
Is like a smile we used to know,
You cannot come! A little while—
The door stands open—let me go!

She sees the heavenly dawn behind:
The cloud that drops dull rain on me
The sunbeam flies its source to find—
Yet—Ah, my heart has need of thee!

I cannot lift my eyes—not smile,
Though thee from heaven I would not keep!
I know 'tis but a little while—
A little while—yet I must weep.

LUOY LARCOM.

A MAN'S leisure is often a kind of Irish natural phenomenon, which diminishes in proportion as it becomes apparent: and, by the time people are fully convinced of its existence, disappears altogether. The same process often takes place in the case of his property.—*Boyes.*